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SAINTE-BEUVE AND ALFRED DE VIGNY: SOME REMARKS CONCERNING THEIR FRIENDSHIP AND MISUNDERSTANDING

"Et Vigny, plus secret

Comme en sa tour d'ivoire, avant midi, rentrait."

Pensées d'août

AS IS SO FREQUENTLY the case when treating of Sainte-Beuve in his relationship with another writer, we must take into consideration the double quality of the critic's nature. He was so eager to be recognized as a poet that he did not realize his capacities as a critic for a long time. It does not follow, however, that he was not recognized by others as a first rate critic until he himself was willing to admit that such was in truth his chosen path. His friends and associates of his earliest years, when he was a member of the *Globe* staff and when he was one of the ardent disciples of Hugo in the Cénacle at Paris, recognized his true worth in the critical field.

But during those years Sainte-Beuve was thinking of himself in terms of the poetic art. He dreamed of his name living on in the halls inhabited by Hugo, Lamartine, and Vigny. The trouble was that Sainte-Beuve received an encouragement from his friends in the Cénacle that was out of all proportion to his ability, not to speak of genius, in the poetic vein. Professor Giese says:

One is amazed that Sainte-Beuve, so shrewdly critical and so little endowed for poetry, should have versified and should have set so much store all his life long by his verse. Yet he unquestionably had a turn, if not a talent for poetry.¹

One is not amazed when one reads some of the praise that Sainte-Beuve received from his associates. Vigny wrote him a

¹Giese, William F. *Sainte-Beuve: A Literary Portrait*, University of Wisconsin Studies in Languages and Literature, No. 31 (Madison, 1931), 91.

letter in 1828 extolling the virtues of Sainte-Beuve's *Tableau historique de la poésie française au XVI^e siècle*, in which he said Sainte-Beuve spoke of poetry as only a poet could.² Vigny says in another letter that posterity will be reading *Joseph Delorme*.³ As a matter of fact, it seems that after its publication Vigny found the volume so interesting that it kept him at home, at least for one day, uttering cries about the magnificence of Sainte-Beuve's verses.⁴ Vigny wrote even more vehemently concerning Sainte-Beuve's *Les Consolations*: "Vos gémissements sont harmonieux et admirables . . . Vous êtes un poète, et cependant un homme . . . Que vos vers son parfaits!"⁵

The letters of Sainte-Beuve to Vigny are just as flattering. On the surface, there seems to be no end of mutual esteem and common interests. But the Vigny-Sainte-Beuve relationship had not gotten off to the best start possible. Sainte-Beuve's opening gambit had not been one liable to endear him to the sensitive and aristocratic poet. There had appeared in the *Globe* on July 8, 1826 an unsigned article devoted to Vigny's *Cinq-Mars*. The review of this historical novel, laid in a seventeenth century background of questionable accuracy as to local color, was savage and unfair in certain respects. Sainte-Beuve, the author of this attack on Vigny,⁶ met him for the first time at Hugo's home February 12, 1827 at a reading of *Cromwell*. Sainte-Beuve had admitted to Madame Hugo already that he was the author of the article on *Cinq-Mars*;⁷ it is not surprising to find that Vigny and Sainte-Beuve were far from cordial. Under the date of May 23, 1829, Vigny entered in his journal the following remarks concerning Sainte-Beuve:

Je viens de voir Victor Hugo: il avait avec lui Sainte-Beuve et deux indifférents. Sainte-Beuve est un petit homme assez laid, figure commune, dos plus que rond, qui parle en faisant des grimaces obséquieuses et révérencieuses, comme une vieille femme; il s'exprime péniblement, à un grand fond d'instruction et beaucoup d'habileté à la critique littéraire.⁸ A force

²Sakellarides, Emma. *Alfred de Vigny's Correspondence* (Paris, 1905), 19.

³*Ibid.*, 23. This was before the publication of the *Vie de Joseph Delorme* in 1829.

⁴*Ibid.*, April 3, 1829, 24.

⁵*Ibid.*, March 24, 1830, 37.

⁶This article may now be found in the second volume of *Portraits Contemporains*.

⁷*Nouveaux Lundis*, XIII.

⁸There are many evidences of Vigny's appreciation of Sainte-Beuve as a critic in Vigny's letters.

d'esprit, il a fait d'excellents vers sans être poète instinctif. Plein de formes modestes, il s'est mis en séide à la suite de Victor Hugo et a été entraîné à la poésie par lui; mais Victor Hugo, qui depuis qu'il est au monde, a passé sa vie à aller d'un homme à un autre pour les écumer, tire de lui une foule de connaissances qu'il n'avait pas; tout en prenant le ton d'un maître, il est son élève. Il sait bien qu'il reçoit de lui un enseignement littéraire, mais il ne sait pas à quel point il est dominé politiquement par ce jeune homme spirituel qui vient de l'amener, par son influence journalière et persuasive, à changer absolument et tout à coup d'opinion.⁹

What a far cry is this description of Sainte-Beuve in Hugo's circle compared to that of Séché, who terms the critic "le ciment de l'édifice," and prefers to call the group the Cénacle de Joseph Delorme, because the figure of Sainte-Beuve was seen as a connecting link between Hugo and some of the lesser greats. In any case, is it quite fair to say that Sainte-Beuve was led to the writing of poetry only by the encouragement of Hugo? This is manifestly untrue in the light of what has been discovered concerning Sainte-Beuve's earliest years.¹⁰

There is no doubt that after the first meeting between Vigny and Sainte-Beuve, whatever took place, the critic set his cap and planned to conquer, or rather win over the aloof poet. He overplayed his rôle, but the timid Vigny, a not too complex man under his "hauteur" and affectation, was evidently taken in by Sainte-Beuve for some time. Vigny sent some of his poems to Sainte-Beuve, and in the accompanying letter asked him to come visit him with "mon cher Victor."¹¹ Sainte-Beuve replied in a note swarming with fine adjectives, but referred to Hugo as "notre cher Victor."¹² Therein lay the beginning of something more serious between Vigny and Sainte-Beuve than a mere review of a novel:

L'amitié de Vigny et de Hugo, de l'ainé et du cadet, change certainement * de forme cette année-là; et bien que Sainte-Beuve, auteur du *Joseph Delorme* et du *Tableau*, soit aussi déferent que possible pour le poète de *Moïse* devenu le romancier de *Cinq-Mars*, c'est à l'intimité du critique avec Victor Hugo qu'est dû ce secret changement.¹³

⁹F. Baldensperger, ed. *Le Journal d'un poète*, I (Paris, 1935), 58.

¹⁰Cf. Michaut, *Sainte-Beuve avant les Lundis* (Fribourg, 1903); Morand, *Les Jeunes Années de Sainte-Beuve* (Paris, 1872); Pailleron, *Les Petits Carnets de Sainte-Beuve*, *La Revue hebdomadaire*, VII (1916) and VIII (1917).

¹¹Sakellariès, *Op. cit.*, 12. Letter dated March 14, 1828.

¹²Bonnerot, ed. *Correspondance générale de Sainte-Beuve*, I, 92. Letter dated March 17, 1828.

¹³Baldensperger, *Op. cit.*, 41.

In reply to a letter from Vigny, almost *précieux* in its praise of the *Tableau*, Sainte-Beuve revealed some of his critical ability in an interesting estimate of Vigny's manifold genius: the playwright, the Shakespearian, the novelist, and the Hellenist.¹⁴ The letter proved that a certain intimacy had been reached by the two writers.

The correspondence between Vigny and Sainte-Beuve was frequent until about 1831; at that time Vigny probably turned away from the romantic group, after the dissolution of the Cénacle, because of differences in politics as well as in social connections in the Hugo household. Certainly Vigny, the aristocrat, did not approve of the "Jeunes-France" movement, nor of the raucous publicity afforded Hugo by Sainte-Beuve, so well characterized by Heine as resembling a negro herald preceding the coming of an African chieftain.

After Sainte-Beuve's break with Hugo, complete by 1834, correspondence revived between the critic and Vigny, who was pleased by an article that Sainte-Beuve wrote concerning the *Servitudes et Grandeurs militaires*.¹⁵ Vigny inserted in his journal, however, a few lines that enraged Sainte-Beuve when he read them many years afterwards:

Sainte-Beuve fait un long article sur moi. Trop préoccupé du Cénacle qu'il avait chanté autrefois, il lui a donné dans ma vie littéraire plus d'importance qu'il n'en eut . . . Sainte-Beuve m'aime et m'estime, mais me connaît à peine, et s'est trompé en voulant entrer dans les secrets de ma manière de produire . . .

Il ne faut disséquer que les morts. Cette manière de chercher à ouvrir le cerveau d'un vivant est fausse et mauvaise. Dieu seul et le poète savent comment naît et se forme la pensée.¹⁶

After his long article on Vigny,¹⁷ Sainte-Beuve seemed to lose interest in him as an individual. Vigny entered in his journal again in 1839: "Sainte-Beuve: homme de goût qui à force de goût pour la poésie s'est fait poète."¹⁸ And about this time

¹⁴Bonnerot, *Op. cit.*, 100. Letter dated August 14, 1828.

¹⁵*Portraits Contemporains*, I.

¹⁶*Journal d'un poète*, I, 343.

¹⁷In a letter dated October 12, 1835, Sainte-Beuve asks Vigny a lot of questions about his life, in order to get more facts for his article. Later Sainte-Beuve accused Vigny of misrepresenting certain dates in his biography, forgetting this letter and Vigny's careful answer to it.

¹⁸*Journal*, 535.

Sainte-Beuve wrote to Olivier: "De Vigny revient d'Angleterre, où il va souvent; il a hérité de son beau-père une fortune dans l'Inde . . . Cela lui sied et réjouit ses amis. Sa poésie d'ivoire y gagnera. Un peu d'or au pied de l'albâtre . . ."¹⁹

This was all hearsay. Vigny's inheritance went through interminable channels of law, resulting in a cash settlement of a relatively insignificant sum. But it is evident the two were at the parting of the ways by this time.

The real breaking point was finally reached when Sainte-Beuve reviewed in his famous article, *Dix Ans après dans la littérature*,²⁰ the development of the romantic school. Sainte-Beuve took upon himself full responsibilities as a critic, solemnly pronouncing judgment. He gave a paragraph each to the works of Chateaubriand, Hugo, Lamartine, Lamennais, Balzac, George Sand, Saint-Simon, Jean Reynaud. Vigny was not mentioned. It is not surprising that Vigny objected to this slight; Sainte-Beuve replied with a letter which, although well-worded, was severe. He announced in this response his independence as a critic, and his right to name those whom he chose.

The rivalry between Sainte-Beuve and Vigny at the time of their entering the French Academy did not help their feelings with regard to one another. At the death of Vigny, Sainte-Beuve pounced upon the opportunity to ridicule the man he had once called "Ce divin et chaste cygne."

Sainte-Beuve hid several remarks in *Mes Poisons* concerning Vigny that are in a certain respect a clue to the real differences that existed between them. He told about Vigny at the Bibliothèque impériale, indignant because the librarian refused to lend him a book, saying: "Savez-vous qui je suis? Je suis le comte Alfred de Vigny."²¹ Further on, Sainte-Beuve accused him of fancying himself as being irresistible as far as the ladies were concerned.²²

In a way, Vigny was everything that poor Sainte-Beuve was not. Neither one was really meant to ever understand the other. Vigny was handsome, of a noble line, well-bred, self-composed,

¹⁹Bonnerot, III. Dated Sept. 1, 1839.

²⁰*Portraits Contemporains*, II (May 1, 1840).

²¹229.

²²230.

and indisputably self-sufficient. Sainte-Beuve, on the other hand, suffered tortures very early in life because of his ugliness, cut a remarkably poor figure socially, and had no success in love (except with the emotional Adèle Hugo), with ladies much above the street level, so to speak. What misery life contained for these two, when a pedestrian poet, moved by "une Muse bourgeoise" tried to commune with a Vigny, a spirit of a different world. The result was a bitter parting of the ways, although Sainte-Beuve undoubtedly took a piece of Vigny's heart with him. As Lamartine said, such is the way when friends become enemies.

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GOETHE'S ALLEGORICAL PROLOGUES AND THOSE BY
HIS PREDECESSORS AND CONTEMPORARIES: A COMPARISON

THIS VERY BRIEF survey will be concerned with only those homage prologues in dialogue form which were produced by the Weimar troupe in a public theater. Masques performed by amateur actors of the court circle for their own enjoyment, epilogues composed for gala performances of certain dramas, and prologues whose nature is strictly that of a monologue can not be included. Goethe's homage playlets examined are: *Was wir bringen, Vorspiel zu Eröffnung des weimarischen Theaters 1807*, and *Paläophron und Neoterpe*, whose one public performance as an afterpiece belies its prologue-like nature. *Die Huldigung der Künste*, Schiller's only allegorical prologue, was written and produced in 1804, during the period of his closest collaboration with Goethe, and therefore should be considered along with Goethe's playlets of this sort.

From the few extant texts, old theater programs, and chance descriptions of dramatic offerings of the eighteenth century found in histories of the stage and in memoirs, we are able to draw up a characterization of the allegorical prologues. They were short, pageant-like dialogues with a minimum of plot, whose characters were primarily gods and goddesses, and personifications of the sciences and arts, the vices and virtues. In these prologues the troupe gave the customary expression of respect and homage due the prince or city fathers who had permitted the wandering troupe to perform in the court theater, or in the theater of a free city. They were presented before plays to which they had little or no thematic connection and added a festive atmosphere to special theatrical performances celebrating birthdays, marriages, reunions, etc. in the royal family, or the conclusion of treaties of peace or alliance by the state. No initial performance of a troupe's stand in a given city dared dispense with an allegorical prologue flattering the prince or city fathers to whom the troupe owed its franchise.

The responsibility for the composition of these rhymed encomiums in Alexandrine verse rested upon the actor-manager of the troupe. Caroline Neuber and Gottfried Heinrich Koch wrote

a number of them for their own companies. Others, such as Schuch and Schöнемann, were pleased to delegate this duty to Adam Gottfried Uhlich and Johann Christian Krüger of their troupes. To be sure, a prologue once written could be adapted to new situations by slight changes in the text.

Such prologues were all made according to substantially the same pattern. The patron goddess of a city or state, surrounded by allegorical personifications of the arts and sciences and of abstract virtues, recited at great length the virtues of the sovereign or members of the city council to whom the troupe was indebted. Examples of this very simple plot may be found in Camerer's *Das Glück der schönen Wissenschaften im Norden*, Anna Louisa Karsch's *Die Grazien*, and Porsch's *Die dankbare Schauspielkunst*.¹

Another favorite device was a close analogy of the action of these playlets to that of the event which they celebrated. A royal marriage was always fêted by a marriage of allegorical characters in the homage playlet. Uhlich's *Verbindung des Heldennuts mit der Tugend*, for example, was given November 13, 1748, in celebration of the union of Herzog Wilhelm von Sachsen with Herzogin Anna von Schleswig-Holstein.²

Mythology and convention dictated the nature and costumes of allegorical figures. Heinrich Leopold Wagner's *Apolls Abschied von der Musen* specifies that Apollo shall be a blond beardless youth with curly hair and that he shall wear a rose-pink costume, a diadem, and gilt shoes. He must have a golden quiver, a silver bow, and an ivory lyre.³ Mercury was always given winged feet and a caduceus. Each of the Muses bore symbols of their art; Comedy and Tragedy were distinguished by a mirror and a dagger respectively. Abstract virtues and vices were not so rigidly conventionalized in appearance. In a typical manner, Caroline Neuber's *Ursprung der Schauspielkunst* presents Haughtiness, Laziness, Ingratitude, Foolishness, Extravagance, and Boldness as coarse peasants, Seriousness, In-

¹Elise Meyer, *Der Einakter in der deutschen Dichtung des achtzehnten Jahrhunderts*, Leipzig, 1920, p. 9. (Typewritten dissertation, a long-hand copy of which is in my possession.)

²Ferdinand Heitmüller, *Adam Gottfried Uhlich. Litzmanns Theatergeschichtliche Forschungen VIII*, Hamburg und Leipzig, 1894, p. 39.

³Meyer, *op. cit.*, p. 10.

dustry, Obedience, Prosperity, and Profit as handsome shepherds, and Piety, Work, Love, and Pleasure as beautiful shepherdesses.⁴ However, Hypocrisy is depicted in Cronegk's *Verfolgte Komödie* as a gossip-loving matron, while in Uhlich's *Sieg der Schauspielkunst* this same vice appeared as a schoolmaster.

For their effective production these allegorical prologues depended upon the use of a deep wing stage with numerous drops, machines, and all the other elaborate paraphernalia of the baroque stage. Gilt paper and tinsel covered up any inadequacies of costume or scenery. Quick changes of scenery or other surprises were made possible by the presence of several painted backdrops. In one respect at least their theatrical arts surpassed our own, since gods and goddesses were described as arriving on the stage by means of a *perfumed* cloud.⁵

The traditional setting for the final scene was a temple with an altar in front of it. Upon or behind this altar there was usually a bust or picture of the prince honored in the prologue, or, as in the case of a free city like Hamburg, the city's coat of arms. At this altar the allegorical characters expressed their homage and offered their gifts. Perfect balance and symmetry were maintained in the settings, in the semi-circular arrangement of the actors on the stage, and even in the entrances and exits of groups of actors and actresses.⁶

The lines of the playlets were declaimed, rather than spoken, and always accompanied by artificially graceful movements. The stage mannerisms of Gottfried Heinrich Koch, one of the greatest German actors of the eighteenth century, were described by one of his contemporaries in these words:

⁴Meyer, *loc. cit.*

⁵Cf. Elisabeth Mentzel, *Geschichte der Schauspielkunst in Frankfurt am Main von ihren ersten Anfängen bis zur Eröffnung des städtischen Komödienhauses*. Frankfurt am Main, 1882, pp. 116, 514; and Otto Weddigen, *Geschichte der Theater Deutschlands*, Berlin, 1903, II, pp. 1021-1022; and August Wilhelm Iffland, "Johann David Beil," *Almanach für's Theater auf das Jahr 1808*, Berlin, 1807, p. 120 ff. (This biography provides an excellent picture of life in the poorer itinerant troupes.)

⁶Cf. Moritz Fürstenau, *Zur Geschichte der Musik und des Theaters am Hof zu Dresden*, Dresden, 1862, p. 385; Mentzel, *op. cit.*, p. 282 ff.; Hans Oberländer, *Die geistige Entwicklung der deutschen Schauspielkunst im 18. Jahrhundert*. *Litzmann Theatergeschichtliche Forschungen* XV, Hamburg und Leipzig, 1898, p. 5; Meyer, *op. cit.*, p. 14.

Er konnte damals, zum Beispiel, seine Hand nicht in die Westenöffnung am Busen leiten, ohne vorher einen Halbzirkel zu beschreiben, und mit eben der steifen halbzirkelnden Gestikulation nahm diese Hand erforderlichen Falls ihren Rüchzug in die Rocktasche.⁷

It was inevitable that even as traditional a theatrical form as the allegorical prologue should be changed fundamentally by the change in popular literary taste which took place in Germany in the last quarter of the eighteenth century. Under the influence of men of literature such as Ramler, Engel, Georg Jacobi, and C. F. Weisse, homage prologues dropped the use of allegorical gods, goddesses, muses, vices, and virtues, and for them substituted men, women, and children of flesh and blood in intrinsically interesting plots. These plots were usually borrowed from the middle-class drama so popular at the time. An especially popular motif drawn from this sentimental type of drama was that of the poor man whose desperate financial condition is relieved by a generous gift from his beloved sovereign. The ruler-subject relationship was invariably emphasized as being identical with that of parent and children; kings are referred to as "der Landesvater," queens as "die hohe Landesmutter."⁸ Prose or free verse supplanted the Alexandrine verses.

Homage prologues by Iffland and Kotzebue represent the final stage in the evolution of this *genre*. Kotzebue's *Die Zurückkunft des Vaters*, Iffland's *Liebe um Liebe*, *Der Eichenkranz*, and *Der Veteran* are almost indistinguishable from other sentimental middle class dramas in one act, so unobtrusively is their homage woven into their warp and woof. Kotzebue's playlet, written and produced in honor of the coronation of Alexander I of Russia, actually spends its praise on his predecessor, Paul I!⁹ In *Der Eichenkranz* (1792) an election of a new mayor is symbolic of the selection of a new emperor, Franz II.¹⁰ The same plot with slight variations was made to serve for *Der Veteran* (1798), presented in honor of the accession to the throne of Friedrich Wilhelm III of Prussia.¹¹ Motifs such as "poor but

⁷J. F. Schütze, *Hamburgische Theatergeschichte*, Hamburg, 1786, p. 268.

⁸Of the many examples I cite but one: *Die Freuden des Herbstes*. Ein ländliches Vorspiel. *Neue Sammlung deutscher Schauspiele* II, Grätz, 1797.

⁹August von Kotzebue, *Die Zurückkunft des Vaters*, *Neue Schauspiele* VII. Leipzig, 1801, p. 524 ff.

¹⁰August Wilhelm Iffland, *Der Eichenkranz*, (1792) *Dramatische Werke* IX, Leipzig, 1799-1807.

¹¹*Der Veteran*, *Dramatische Werke* X.

honest boy marries wealthy girl," "orphans reunited with a long-lost father," and "poor man saved from financial ruin by a generous electress," abound in these sentimental curtain-raisers.

Goethe's homage prologues,¹² however, show many of the characteristics of form and content which we have learned to associate with the traditional allegorical prologue. The names of Paläophron and Neoterpe suggest figures from Greek mythology. Actually, of course, Goethe coined these names and meant them to signify "alten Sinnes" and "des Neuen froh."¹³ Paläophron is accompanied, even supported, by Griesgram and Haberecht, depicted by two ugly old men. Neoterpe is attended by two children, Naseweiss and Gelbschnabel. Among the *dramatis personae* of *Vorspiel zu Eröffnung des weimarischen Theaters 1807* are: Kriegsgöttin, Friede, Majestät, and the symbolic character, eine Flüchtende. In *Was wir bringen*, Nympe, Phone, Pathos, Kunst, Phantasie, and Mercur play leading rôles. Even the two peasant characters, Märten and Martha, represent Baucis and Philemon. In the sequel to this playlet written by Riemer and Goethe to celebrate the opening of a new theater in Halle, more allegorical figures are added: the Fates, Klotho, Lachesis, and Atropos, die Nympe der Saale, and Schauspielkunst.

Typical, too, of the traditional allegorical prologues are the stage settings prescribed for the playlets. *Paläophron und Neoterpe* requires "eine Vorhalle, an der Seite ein Altar."¹⁴ *Was wir bringen* calls for "ein prächtiger Saal," later referred to as "our new temple."¹⁵

Suggestive, too, of the use of busts of sovereigns in the earlier prologues of the century is the use of initials and names of the reigning duchess and the deceased "Landesmutter" as shown by the stage directions of *Vorspiel 1807*:

"Zugleich erscheint ein Wunder und Trostzeichen der ver-

¹²Goethe's allegorical prologues are all included in volume XIII, part 1, of *Goethes Werke*, (Weimar edition) Weimar, 1894. Subsequent page references refer to this volume of that edition, unless otherwise stated.

¹³G. von Loeper, "Vorbemerkung des Hertusgebers" (su) *Paläophron und Neoterpe*, *Goethes Werke* (von Loeper edition) Berlin, 1891, XI, p. 17.

¹⁴*Goethes Werke*, XIII, p. 5.

¹⁵XIII, pp. 67, 68, 71.

ehrten regierenden Herzogin Namenszug in Sternbilde"¹⁶ and:

"Im Hintergrund zeigt sich in Chiffren das Andenken der verewigten Herzogin-Mutter umgeben von Glorie und dem Kranz ihrer Zurüchgelassenen."¹⁷

To be sure, Alexandrine verse is not used in Goethe's allegorical prologues. *Paläophron und Neoterpe* is written in stately trimeters and dimeters. *Vorspiel 1807* includes a variety of verse forms: trimeter, dimeter, trochaic pentameter, and free verse. *Was wir bringen* is in prose with the exception of Mercury's long speeches in free verse.

The thought content of Goethe's prologues is, of course, so much above the level of the perfunctory products of those early eighteenth century poetasters that no comparison is possible. Embodied in *Paläophron und Neoterpe* (1800) is Goethe's concept of the ideal inter-relationship of youth and age, of the new and the old. It was written to celebrate the birthday of Duchess Amalia of Sachsen-Weimar. In *Was wir bringen* the student of aesthetics and of the history of the stage finds much material, since Goethe the theater manager is revealed in this playlet. *Vorspiel 1807*, written in the stress of trying times, contains perhaps the clearest expression of Goethe's beliefs regarding government.

Schiller's *Huldigung der Künste*, (1804) composed in honor of Maria Paulowna, Princess of Russia, and bride of Karl Friedrich of Sachsen-Weimar, is even more completely in the style of the traditional allegorical prologue than Goethe's three playlets. In it appear the seven arts: Architektur (eine Mauerkrone auf dem Haupt, ein goldenes Schiff in der Rechten), Skulptur (mit einer Viktoria in der Hand), Poesie, Malerei, (mit Palette und Pinsel), Musik (mit der Leier), Tanz (mit der Cymbale) and Schauspielkunst (mit einer Doppelmaske). The arts were brought to the scene by der Genius des Schönen.¹⁸ Schiller's playlet stresses once more the educative, purifying, and consoling rôle of art in human lives.

The playlet's classic dimeters and trimeters and lofty language create an extremely formal effect. Goethe's prologues, for

¹⁶XIII, p. 28.

¹⁷XIII, p. 36.

¹⁸*Die Huldigung der Künste, Schillers Samtliche Werke*, Der Tempelverlag, Leipzig, 1910-1912, VII, pp. 155-166.

all of their dignity, preserved a more intimate relationship with the audience, and thus fulfilled one of the purposes of the allegorical prologue to a greater extent than Schiller's prologue.

It is not surprising, of course, that Goethe and Schiller refused to follow the trend of the homage prologues towards becoming realistic middle class dramas in one act. Their rejection of strict realism in art, a mere copy of nature, led them to return to the traditional allegorical prologue form. The establishment of a somewhat stiff and declamatory style of acting on the Weimar stage was also in complete accord with their aesthetic theories. Goethe's use of masks in *Paläophron und Neoterpe* represents a final step in the formalization of this theatrical art form.

The similarity in nature of the allegorical prologues by Goethe and Schiller to those by the actor-managers and actor-poetasters of the wandering troupes must not be construed as a proof that Germany's classic poets consciously imitated their predecessors' homage playlets. No evidence to support such a conclusion has been discovered. Rather, we must look upon Goethe's allegorical prologues and Schiller's *Die Huldigung der Künste* as interesting, relatively late examples of this *genre* of the theater.

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JOSE MARIA DE PEREDA AND RICARDO LEON
A COMPARATIVE STUDY OF THE REACTIONS
OF TWO REACTIONARIES

THE STUDENT OF MODERN SPANISH literature, no matter how casual, can hardly fail to be struck by certain similarities in mental and spiritual outlook of José María de Pereda and Ricardo León. As he reads more of their works, and, especially, criticisms of their works, he finds, for himself or second-hand, further resemblances up to a certain point in his study. At that point, it seems to me, not only does he cease to find additional similarities, but he begins to discover fundamental divergencies that were at first masked by a superficial likeness in their attitudes toward the political, religious, and social trends of their time; in their styles, in their handling of characters, and in their descriptions. It is the purpose of this paper to indicate how far the works of these authors do resemble each other, and how deep this resemblance goes.

It might be well to begin by calling attention to a certain parallelism between the periods during which Pereda and León did most of their important work: the last thirty-five years of the nineteenth century in the case of Pereda, and the first thirty-five years of the twentieth century in the case of León. Thus, Pereda was writing through the period of political and social unrest that immediately preceded and followed the revolution of 1868. By the turn of the century this had died down, only to be revived by the Spanish-American war and the loss of the remaining trans-oceanic colonies, which gave birth to the "generation of 1898." And this period, of a general cry for a new national life for Spain, coincides with the literary career of Ricardo León.

This brings us to the first obvious similarity between our two authors. Both of them differ from the majority of their contemporaries in their attitude toward current trends of thought. Pereda's greatest contemporary is Benito Pérez Galdós, the apostle of Progress, the crusader against the ancient prejudices of class and religion which are, for Pereda, the rocks on which an orderly society must be founded. León's contemporaries are

the generation of 1898; Unamuno, Ortega y Gasset, Azorín, Baroja, Valle-Inclán, and the rest who shout Costa's war-cry, "Doble llave al sepulcro del Cid!", a cry which goads León as a banderilla de fuego might a bull. In *Amor de caridad* alone he refers to it bitterly at least five times.

Both Pereda and León do more than merely refuse to float with the current of their times. Both turn wistful eyes to the past, when the King was the one temporal power in the land, and the Catholic Church the universally recognized and undisputed spiritual authority. This longing gaze toward the sixteenth and seventeenth centuries is due to the fervent and profoundly Catholic religious beliefs of both men and to their dislike and distrust for representative government, at least as practiced in the Spain of their respective days. Parenthetically, the so-called representative system appears to have functioned unchanged in its caciquismo and petty terrorism throughout the years intervening between Pereda's *Los hombres de pro* and *Don Gonzalo González de la Gonzalera* and León's *Alcalá de los Zegríes*, to judge by the election scenes in each book. In answer to Pérez Galdós's plea for religious tolerance in *Gloria* Pereda wrote *De tal palo, tal astilla*, in which he portrays the fatal effect upon the life's happiness of the hero of his falling away from an uncritical acceptance of the Catholic faith; León used the same motif in *Amor de caridad*.

While the styles of the authors are very different they have at least one thing in common, namely, an archaic quality reminiscent of the writers of the Siglo de Oro. "To a Spaniard," says L. A. Warren in his work entitled *Modern Spanish Literature*, "his (Pereda's) style is archaic and old-fashioned (Rubén Darío says ridiculous), but rugged and picturesque, resembling Cervantes." Of León the same author says, "León's style is entirely unlike the modernists . . . His Spanish is the Spanish of the sixteenth century; its resemblance to Cervantes is marked, and, though he may not be altogether modelled on, he has closely studied sixteenth century authors."

Another point that the two men have in common is that the greatest successes of each are achieved in the field of the regional novel. This statement needs no support in the case of Pereda, as anyone who has read, let us say, *El buey suelto* and any of the *Montaña* novels will readily acknowledge. In the case of León,

it seems to be more a question of opinion, but critical support is not lacking. Thus, Cansinos Assens says: "El verdadero Ricardo León, el escritor cuyas palabras nos suenan con un sonido auténtico, es el autor de *Los centauros*, de *Alcalá de los Zegries*, de *El amor de los amores*, el novelista que copia las costumbres de su Andalucía fragosa o traza cuadros de la plácida vida burguesa. Aquí es donde León hace gala de su conocimiento de los tipos que describe, de su versación en el "folklore," de su aptitud para reproducir con la palabra los paisajes sensibles. Aquí, en estas novelas de sabor regional, es donde encontramos al novelista de la buena cepa castiza y aun de la buena tradición andaluza, cuyo decir donairoso recuerda al mismo tiempo a don Juan Valera y al padre Coloma, a Fernán Caballero y a Pereda."

Lastly, Pereda and León have a common defect in the general debility of their female characters. We must qualify to some extent this statement in the case of Pereda; his *Sotileza*, in the novel of the same name, is a magnificent creation, worthy to be set beside, if not above, any in the whole range of nineteenth century Spanish literature, with the single exception of *Alas's Regenta*. In some respects *Sotileza* seems to be the more powerfully depicted of the two. We know the psychological motive for every act of Ana Ozores, while *Sotileza's* soul remains shrouded in a mystery as baffling and as luring to the reader as to those who loved and wondered at her in old Santander. But save for *Sotileza*, Pereda never tries to make a woman the central figure of one of the novels of the *Montaña*, and few of those who play minor roles will linger in the reader's memory.

León has not even one memorable feminine figure. As Aubrey Bell says in his *Contemporary Spanish Literature*, "His female characters do not impose themselves to the same extent as those old hidalgos. Our thought returns with Espinel to his house and library at Oviedo and does not remain with his niece and the Andalusian dolls at Málaga; nor do we feel any interest in doña Juana in *El amor de los amores* with "her heart the size of an almond," and even the essentially Spanish Angeles of *Amor de caridad* interests us less in herself than as a contrast to Clara Taylor, the daughter of a Spanish adventuress and a weak-kneed Englishman (the psychology of the foreigners in this novel is perfectly conventional), the contrast between all that is truly Spanish and Spanish imitation of foreign ways." This concludes the list of more or less genuine similarities to be found or those which critics have pointed out.

Both are out of sympathy with the more vocal thought of their times. As a lighthouse high on a point of solid rock is totally unaffected by the surf that roars against the cliffs, so Pereda, enthroned upon his granite faith in Church and Caste, regards untouched the religious and political upheaval around, but below him. Science and Progress are empty names to him. The end of man is to learn and labor truly to do his duty in that state of life unto which it pleased God to call his forefathers, and for that end, what need has he of Science or of Progress? León, from his medieval tower beside the highway, looks with interest upon the stream of travelers who pass, en route to a destination unknown to him and only vaguely glimpsed by them, and at moments is tempted to join them. He has, as Cansinos Assens says, "dynamic modern impulses." In *La escuela de los sofistas* he debates both sides of the question, arguing almost as convincingly in behalf of the new ideas as of the old—a thing that Pereda would scorn to do, and could not do if he would.

Devout Catholics as both writers are, they differ widely and deeply in the quality of their Catholicism. Pereda's religion is inborn, unvarying, serene, cheering him in adversity and comforting him in the presence of death, never agitating him, never raising him to ecstasy nor plunging him into remorseful gloom. It accompanies him in his daily work, but never interferes with that work, nor in itself constitutes that work, except in the case of the sworn ministers of God. Pereda's heroes religiously perform their duty to God, but they fulfil also their obligations to their fellow men. There is no tinge of mysticism in the hidalgos of La Montaña, no craving for a closer walk with God. They stay on earth and do their duty toward Him; they leave Him in Heaven, with perfect confidence that He will do His duty toward them.

León's religion looks back to the great Spanish mystics of the sixteenth century, to Santa Teresa and fray Luis de León, or even beyond them, to San Francisco de Asís. Don Fernando Villalaz, in *El amor de los amores*, is a noble-hearted gentleman, doing his full duty, and more, toward God and man. This would be enough for any Peredan hero, and when shame and disaster befell him, as they befell don Fernando, he would bow his head in resignation and continue to work his land and help his tenants as he did before. But León's hero penetrates through the clouds of dishonor and death and lays aside all his worldly possessions,

thus freeing himself of all temporal responsibilities, and sets forth to follow in the footsteps of the Savior. He leads a holy life, but all he achieves is the martyrdom of his own flesh and the satisfaction of his own soul: a spiritual selfishness which Pereda is incapable of exalting. Don Fernando is the extreme example of León's association of mysticism with true religious feeling, but there are many others.

There was mentioned earlier the dislike and distrust of both Pereda and León for the institutions of representative government, at least as practiced in the Spain of their days. Pereda's aversion to democracy, however, seems to be much more complete and far-reaching than that of León. The latter's objection seems to be merely that the voters cast their ballots for the man with the longest purse or the most powerful appeal to their prejudices, or simply for the candidate for whom the landlord or the money-lender tells them to vote. Pereda, on the other hand, not only does not believe that the uneducated masses can be trusted to participate intelligently in elections, but is firmly convinced that any attempt to educate them into genuine political consciousness would be deleterious. The peasant, in his sincere and heartfelt opinion, is better off economically, happier, and safer under the benevolent despotism of Church and nobility which he advocates and which he believes actually to have existed in the Montaña before Science and Progress got in their deadly work. The question of proletarian participation in government is much more acutely present in Pereda's mind than in León's. This topic furnishes the theme for *Los hombres de pro*, a large part of the action of *Don Gonzalo González de la Gonzalera*, one of the mainsprings for what plot there is in *El sabor de la tier-ruca*, an episode in *Pedro Sánchez*, and one of the sketches in *Tipos y paisajes*.

Both authors, say the critics, would like to return to the year 1600. "Not only," says Warren in the work already quoted, "does Pereda want to return to the Spain of 1600, but he does his best to return there himself." Of León the same author says that "he is a Spaniard of the old school; he lives in an atmosphere of centuries ago, would like to restore the Spain of Philip II, and thinks no good of the modern world." Pereda and León would like to turn back the calendar for very different reasons and consequently for very different distances. León longs for the days of Spain's military and spiritual glory, when

she was the mother of conquerors and saints, who went forth side by side to slay the bodies, save the souls, and share the riches of the heathen inhabitants of the New World. Sixteenth century Spain is León's spiritual home: the Spain of Cortés and Pizarro and the duque de Alba, of Luis de León and Santa Teresa and San Juan de la Cruz.

Pereda's ideal is much simpler and more practical. Let his Montaña be at peace, with the peasants contentedly obeying their divinely established leaders, the hidalgos and the priests, and all is well with Pereda's world. He feels no mystic urge. The glories of the siglo de oro mean nothing to him in comparison with the tranquility of his countryside. All was well with the Montaña in his own boyhood, save that the handwriting on the wall was already evident.

One author considers them both to resemble Cervantes in the matter of style. If the style of either may be said to resemble that of Cervantes, it is that of Pereda, not so much with respect to the vocabulary or the sentence structure as in the way that it seems to reveal the author's character. In both Cervantes and Pereda the reader cannot help feeling that he can become as intimately acquainted with him by reading his works as if it were possible to spend many hours in his company. The "Cervantine quality" in Pereda of which Galdós speaks is unconscious, fundamental, and spontaneous, arising out of qualities of mind and soul common to both: their eminently sane and practical outlook upon life, the living quality of their dialogue, their comprehension of the working of the peasant mind, the humorous twist of expression, often satirical, but never bitter or cruel.

León's feeling for the sixteenth century is synthetic; it is conscious and deliberate, coming from the mind rather than from the soul, though none the less sincere for that, and his affiliations are with the mystics rather than with Cervantes. He has soaked himself in Luis de León and Santa Teresa, as Cansinos Assens says, until he writes like them. Barja, and in milder form, Gómez de Baquero, consider that León deliberately imitates the classic writers; Cejador and Eguía Ruiz deny it. Be that as it may, the fact remains that León's archaism is relatively artificial, and his style, by his own statement in *La escuela de los sofistas*, is consciously and meticulously wrought and polished. Pereda's is a part of his own personality, spontaneously suited

to the subjects of which he treats and never felt by author or reader as an end in itself. Pereda may be compared to one of the cajigales of his beloved mountains, deep-rooted in its native soil, unshaped save by the winds and rains of God; León to a beautifully carved oak pulpit, delicately wrought by the hand of a foreign-trained craftsman.

Critics attribute to both authors a certain weakness in handling and developing female characters as compared to male; neither of them is really proficient in female characterization. However, there are two essential differences even in this respect. In the first place León appears to have created *no* outstanding female character whatever. In his case this is not from lack of effort or of interest in feminine psychology. He seems to have tried on various occasions, and especially in *Amor de caridad* and in *Alcalá de los Zegries*, to produce a noteworthy feminine individuality. In *Amor de caridad* a large part of the interest should consist in the contrast between Clara and Angeles and their opposing influences on Eduardo. But Clara is thoroughly artificial and unconvincing, and Angeles is little more than a leaky container for tears. In *Alcalá de los Zegries* again we have a contrast between the two women in the life of Alfonso; Beatriz, his child-wife, untouched by life until stricken by the shock of her husband's infidelity, and the mature Elena, spiritually scarred by nearly every disaster than can befall a woman from outside herself. But neither leaves a really definite impression on the reader's mind, and of the two Elena, to whom a good deal more space is devoted, is the more indistinct. None of the band of girls in *Comedia sentimental* has a separate personality, although described in considerable detail.

In the second place, the vagueness of León's women is but a manifestation of his general inability to create a really striking character of either sex that shall be indisputably his own. In *Casta de hidalgos* don Juan Manuel is a pale reflection of one of Pereda's hidalgos, and Jesús would feel as much at home in, for instance, Azorín's *Voluntad* or Baroja's *Camino de perfección* as in the book in which he actually finds himself; and if we similarly call the roll of the leading characters in his other books, we shall find it difficult to select any one of whom it can be said: "This character inevitably belongs to Ricardo León, and could have been created by no one else." Perhaps we should make one exception in behalf of don Fernando Villalaz in *El amor de los*

amores. While perhaps not completely convincing, he is at least unique.

Pereda, in contrast, is a great artist in the depiction of character, and his failure to produce notable women can certainly not be laid to any general weakness in his novelistic equipment, but must be sought elsewhere. It seems to be due to lack of interest rather than to lack of understanding or ability. He was eminently successful in creating Sotileza. Sotileza is not only an outstanding feminine character, she is unique in Pereda's whole superb gallery. She is the one, male or female, who presents any mystery to the reader and is one of his most fascinating characters. The reader never achieves any idea of what she really thinks or feels or longs for, and yet he lays aside the book with no feeling of frustration or of having been defrauded by the author. The reason for this satisfaction or lack of dissatisfaction lies in the absolute humanity of Sotileza.

As to why Pereda did not pay more attention to women in his other novels, that must remain a mystery. He has other female figures, mostly of the lower classes, that are memorable, but they are only sketches, not completed portraits.

One topic that Pereda does not treat with real success anywhere is that of the relation between the sexes. There can be but few novelists in the world in whose works love scenes play such an insignificant part. The most touching romance he has achieved is perhaps the almost wordless idyll of Pilara and el Josco in *La puchera*.

If the reader accepts the partial conclusions on each of these individual relationships, he can hardly escape the general conclusion that the resemblances between Pereda and León are less extensive than superficial consideration would suggest, and that the similarities that do exist do not go below the surface, but arise out of very different mental and spiritual qualities.

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AN ANTIDOTE FOR THE WORD-MATCHING COMPLEX

THE MOST ESSENTIAL DESIDERATUM of language is that it convey thought—feelings, wants, or ideas—like electrical impulses over a communication-circuit composed of words. The student in the early stages of a foreign language course should bend his efforts toward the use-mastery of terms that have the widest possible semantic range. If, for example, he knows the verb *commenzar*, “to commence,” he must come to realize that this same word can often take the place of “begin,” “start,” “originate,” “inaugurate,” or “initiate.” Although in every foreign language, as in English, there are other terms for these words, it is hardly necessary for a beginner to know them all in order to express the general idea. *The important thing for the novice is to interpret and express the thought*, not to engage in mere word-matching exercises which ultimately lead only to faltering or defective speech-habits.

The possibility that a student may express a considerable variety of feelings, wants, facts, or ideas by means of a few carefully selected terms is emphasized in the exercises below.¹ Their purpose is to introduce beginning students into the art of using words and phrases to the widest possible advantage by choosing similar or equivalent terms when a particular word fails them. This skill, termed *circumlocution*, *interpretation*, or *periphrase*, is the basis of fluent speech at the elementary level.

Introduction of materials is feasible as soon as the students have attained a level of competence in the language sufficient to enable them to pronounce the words intelligibly after the teacher. The procedure may then take somewhat the following form:

1. *Orientation*: Reading of the directions by the pupils.
2. *Induction*: Oral repetition of the words and expressions by the class in concert, and by individual pupils, in emulation of the instructor. Establishment

¹For comparable exercises in French, German, and Italian see:

Walter V. Kaulfers, *Interpretative Vocabulary-Exercises for Beginners in French*, *The Modern Language Journal*, Vol. XX, No. 7, pp. 396-402, April, 1936.

Walter V. Kaulfers, *Exercises in Periphrase for Beginners in German*, *The German Quarterly*, Vol. X, No. 4, pp. 161-168, November, 1937.

Walter V. Kaulfers and Dante P. Lembi, *Esercizi interpretativi per la prima settimana d'italiano*, *Italica*, Vol. XVI, No. 4, pp. 132-138, December, 1939.

of bonds of association through the comparison of foreign words with near-cognates and related terms in the vernacular.

3. *Exploration*: Oral sight-work, with simple exercises chosen from the practice-sheet, capitalizing the work of volunteers.

4. *Group practice*: Dramatization of selected exercises by volunteer-members of the class; e.g., execution by one pupil of directions given by another.

5. *Individual practice*: Completion of the practice-exercises by the students individually, preferably under guidance during the supervised study-period.

6. *Diagnosis*: Discussion and correction of the work in class during the following recitation period.

7. *Remedial instruction*: Provision of additional practice exercises for the disoriented student.

8. *Fixation*: Games and informal review-activities for the development of a more thorough command of the material. (Almost any of the numerous devices for playing vocabulary-games can readily be adapted for use in this connection.)

9. *Measurement*: Administration of a unit-test to measure vocabulary growth. Such a test may take any number of forms; e.g., the writing from memory of ten questions, or requests for service, for which foreigners are destined to have frequent use during the routine experiences of travel abroad.

De Viaje

In doing the following unit, imagine yourself a traveler abroad who knows *only* the words in the vocabulary below. The point of the lesson is to get the *thought* across, not to translate mere words. By learning well a few carefully selected words, frequently used in daily life, it is possible to express a considerable variety of feelings, wants, or ideas. This fact is illustrated in the exercises below. The sentences are requests for services often needed in traveling abroad. In order to do the exercises correctly, study carefully the following examples and explanations:

1	2
Will you please <i>call</i> (get) a taxi?	
1	2
¿Me hace el favor de <i>mandar venir</i> un <i>taxímetro</i> ?	

Note that the words grouped under 1 in the example are to be found in the column headed *Los infinitivos* of the vocabulary below, and that the words grouped under 2 are to be found in the column headed *Los objetos*.

I

Using *¿Me hace el favor de +infinitivo +objeto?* as a model, how would you ask or tell some one in Spanish to please:

1. Tidy the room?
2. Prepare a meal?
3. Call a porter?
4. Point out the way?
5. Fix a watch?
6. Hold the tickets?
7. Go faster?
8. Launder the clothes?
9. Stay where he is?

A. LOS INFINITIVOS

1. to close	cerrar	10. to clean	limpiar
2. to open	abrir	11. to iron	planchar
3. to make	hacer	12. to give me	darme
4. to carry, take (me)	llevar (me)	13. to show me	monstrarme
5. to check	facturar	14. to wash	lavar
6. to write	escribir	15. to hurry	apresurarse
7. to wait	quedar	16. to change	cambiar
8. to fix	componer	17. to call (order)	mandar venir
9. to send	enviar	18. to reserve	reservar
		19. to come back	volver

B. LOS OBJETOS

1. window	la ventana	21. physician	un médico
2. door	la puerta	22. bank	el banco
3. bath	el baño	23. mail	el correo
4. trunk	el baúl	24. shoes	los zapatos
5. suitcases	las maletas	25. road (way)	el camino
6. address	la dirección	26. copy	un ejemplar
7. watch	el reloj	27. guide	un guía
8. depot	la estación	28. clothes	la ropa
9. tickets	los boletos	29. transfer	un pase
10. room	el cuarto	30. newspaper	un periódico
11. suit	el traje	31. telephone	el teléfono
12. name	el nombre	32. breakfast	el desayuno
13. key	la llave	33. stamps	los sellos
14. dishes	la vajilla	34. package	el paquete
15. bed	la cama	35. hotel	el hotel
16. meal	la comida	36. bill (bank)	el billete
17. bill (account)	la cuenta	37. timetable	una guía
18. porter	un mozo	38. number	el número
19. towel	una toalla	39. check (coupon)	el talón
20. taxi	un taxímetro	40. supper	la cena

II

Give the Spanish for the sentences below, starting each one with *¿Me hace el favor de . . . ?* and completing it with a suitable word (infinitive) from Column A plus another word (noun-object) from Column B above. Some of the exercises can be stated in more than one way. In such cases ask yourself the question, "Will I get the service or information I want if I ask for it in these words?" Then choose the statement that is most likely to get results! This is the test that will be used in sizing up your work. Language that does not say what you mean, or that does not help you get what you want, is of little value no matter how perfect your grammar. Exercise 50, for example, can be stated correctly in two ways, but both might not get the same results. Why?

1. May I trouble you to close the window?
2. Will you please open the door?
3. Kindly draw the bath.
4. Take the trunk for me, please.
5. Please check the suitcases.

6. Write down the address for me, if you will.
7. Stay here (aquí), if you please.
8. I should like to have you fix the watch.
9. Take me to the station. (a la estación)
10. I wonder if you will please bring the tickets to the hotel (al hotel).
11. Kindly tidy up the room a little (un poco).
12. Will you press the suit, please?
13. May I trouble you to give me the name?
14. Give me the key, please.
15. Will you kindly show me the room?
16. Please wash the dishes.
17. Will you make the bed, please?
18. Kindly pack the trunk.
19. Bring up the dinner, please.
20. Will you please hurry a little (un poco)?
21. Please let me have the mail.
22. Will you shine the shoes, please?
23. Which way do I go?
24. Show me a copy, if you will be so kind.
25. Please change the bill (money).
26. Will you kindly call a porter?
27. Please fetch me a towel.
28. Order the tickets, please.
29. Please call a cab.
30. Get a doctor, please.
31. Kindly wrap them up.
32. Please drive to the bank (al banco).
33. Show me the trunk, please.
34. Be kind enough to change the seats.
35. Get me a guide, please.
36. May I trouble you to give me the check?
37. May I trouble you to write the name?
38. Will you please hold two tickets (dos boletos)?
39. I should like to have you wash the clothes.
40. Give me a transfer, please.
41. Take me to the Verdi theatre (al Teatro Verdi).
42. Get me a newspaper, will you?
43. Please let me see a timetable.
44. Will you please wait here (aquí)?
45. Kindly show me the phone.
46. Please send up the breakfast.
47. Will you return this afternoon (esta tarde), please?

48. Let me have a couple of stamps (dos sellos).

49. May I have the suit cleaned right away (en seguida)?

*50. I'd like to have the package at once (see sentence 49).

*All the sentences will be *questions* in Spanish. Why? Have you forgotten any question-marks?

In classes in which the materials have been used, the unit has been substituted for the conventional textbook exercises on the *imperative*, on the ground that the softened form of expression is generally considered adequate to all requirements of daily life, in better taste considering the circumstances in which the student is likely to have occasion to speak the language, and easier to master on the active level. Such uses of the imperative as occur in literature are usually recognizable from the context, and require little more than incidental attention in passing. Indeed, many of the better students learn to use the imperative through reading quite without the necessity of special drill.

To those who would question the advisability of permitting such a free rendering of the exercises as this procedure assumes, the writers would reply: (1) that the materials are intended for use only in the earliest stages of beginning work; (2) that meaning is more important than verbalism; and (3) that even in the later stages the teaching of ten to fifteen different types of expression for the veiled imperative would hardly be desirable, for the work would be more confusing and boring than educative, and the time thus consumed could be applied to greater advantage in promoting ability in reading, in studying the culture of the country, or in attaining some of the other objectives of modern foreign language study.

THORNTON C. BLAYNE

WALTER V. KAULFERS

Stanford University

REVIEWS

L'Affaire Plantin, a novel by André Lang. Edited by Jeanne Guet and Marcel Vigneras. New York, The Dryden Press, 1941. 121 pages of text. Price \$1.25.

This attractively bound and beautifully printed book came to my desk just before vacation and I laid it aside for reading at the earliest opportunity, having the weakness of our profession for mystery stories. I found the story fascinating and the ending logical, but unforeseen. The principal characters are well drawn, since one seems to become acquainted with them. As the editors say, the "style," at times "telegraphic," is as quick as the action itself. Its vocabulary, dealing with such modern topics as aviation, motion pictures, radio, automobiles, is particularly useful, without being too difficult. There are few involved sentences or difficult syntactical constructions. The editing is beautifully done. The footnotes, which frequently give the literal as well as an idiomatic translation, and the Vocabulary deserve the highest praise. Whenever I felt that I had an idiomatic translation of a word or expression, I found that the editors gave it or a better one. The Vocabulary seems to give every word of the text, including prepositions, the pronouns *dont*, *en*, and *y*, and all cognates. This thoroughness at once establishes confidence, which my checking confirmed. Translations are in idiomatic English of America. Since no book is free of slips, I shall point out those I have noted, simply to show that my praise is based on careful examination. *En arriver à* cannot be defined as "to get to the point of" in "Quand Plantin en arrive à ce point" (117, 25). *En revenir* does not mean "to get over it" in "Pour en revenir à Plantin" (113, 5). Undefined in the Vocabulary are: *y avoir* (41, 23), "to be"; *ne . . . pas que* (31, 22; 37, 21), "not only"; and pleonastic *ne* after *à moins que* (8, 7 *et passim*), *craindre* (114, 12), *éviter* (112, 27), and comparisons (37, 20 *et passim*).

The text is a series of letters and newspaper articles and much of it is in conversational form. A questionnaire provides material for developing the student's active vocabulary. The book is, therefore, an excellent medium for increasing one's knowledge of French of today.

LAWRENCE M. RIDDLE

University of California at Los Angeles

* * *

Charme de Province. By Mina J. Moore. (D. C. Heath & Co.) 182 pp. \$1.05.

This reader with its colorful tales in Provincial settings, presents something new to both teacher and student in that, with the exception of two classic stories by A. Daudet, all are by comparatively unknown authors. Refreshing both in context and background, these tales of the Provinces, Alsace-Lorraine, Bretagne and Provence, all of which are notably rich in legend and lore, will undoubtedly help to develop more interest in the many aspects of French life and customs. At the same time, they should supply a good range of conversational subjects because of their varied appeal.

The author has prefaced each group with a brief historical, political and cultural view of the Province in question. This may easily be supplemented by the instructor if necessary.

The language is, of course, rich in local phrases and idioms, but while the vocabulary supplied is adequate in this respect, it might be extended to include a few of the more obvious terms which are not always common knowledge to the intermediate student. On the other hand, with the small format and the large print, thirteen stories might be too few for a semester's work. Two days a week are devoted to reading and much ground can be covered in second-year courses.

Aside from the above criticism, *Charme de Province* should prove to be a very valuable book to use and provide a welcome change.

GALIA MILLARD

University of California at Los Angeles

* * *

Modern French Course, Mathurin Dondo. D. C. Heath and Company. \$1.92.

To those having even a slight acquaintance with available texts on elementary French, Prof. Dondo's grammar and reading books are as classic in their field as are C. H. Ward's in English or Beard's in history. Dondo's highly successful *Modern French Course*, now reappearing in an enlarged and revised edition, is, therefore, in no sense a débutant, but rather an experienced veteran of many seasons of pedagogical combat. This is an immeasurable advantage for foreign language texts, which require such high precision and careful coordination.

Although it is true that all that glitters is not gold, as far as our students are concerned, the outside of the grammar book which they are to behold is of immense importance. It would be difficult to imagine a more attractive format than that which clothes this text. An unusually attractive water-color reproduction of the beloved "Passerelle" over the Seine in Paris furnishes a frontispiece of bright artistic promise. The illustrations of the text, executed by Kurt Welanetz, are unusually attractive black and white sketches illustrating French life and revealing a refreshingly original viewpoint, particularly for grammar book illustrations, which seldom get beyond uninspiring commercial photographs of the great historical monuments.

The considerably increased bulk of this new edition has permitted larger and more readable type, and an arrangement of grammar and exercise material in a gentle manner designed to allay the worst fears of the grammatically inept. Those educators who think in terms of the "unit," the latest shibboleth of progressivism, will be pleased to discover that the book is conveniently divided into fifteen units of five lessons each, with a review lesson appearing at the end of each unit. The vocabularies are judiciously chosen and of moderate length, and have been confined to useful words from daily life. An abundance of exercise material is wisely included. On page 173 occurs the same error of arrangement that was present in the old edition. A list of examples of affirmative commands is offered under the heading of negative commands. This has always puzzled those students, who are inclined to attach mystic infallibility to books.

The vocabularies are accompanied by phonetic symbols, and liaisons are indicated in the first thirty lessons, all of which represents a definite pronunciation aid.

The cultural material is presented in short lectures in simple French, and includes discussions of art, literature, education, history, etc., Standard French folk songs are found after each unit.

In general, *Modern French Course* may well prove to be all things to all people. Actually its pedagogy is highly conventional and conservative, although certain exterior characteristics are well calculated to attract those progressivists who feel that much study, (by indirect methods) is a weariness unto the flesh.

ELMO SHAVER

University of California at Los Angeles

* * *

La France d'aujourd'hui et d'hier, James D. Carter, Jr., Ben C. McCary, and Anne-Marie Nollet, American Book Company.

Although we may sometimes suspect that there's nothing new under the sun, particularly in the line of foreign language readers, we occasionally find texts so interestingly edited that they give an illusion of newness. The present text constitutes a case in point.

Written in idiomatic French of medium difficulty, this reader presents an engaging panorama of the "France of today and yesterday," according to the promise heralded on the cover. We must admit rather reluctantly that the picture of yesterday is much more accurate than that of today, for obviously French political and social institutions have been somewhat altered since the publication date. Although we must recognize this difficulty as part of the present situation, we need not unduly magnify its significance. Rather ought we to concentrate on that very considerable portion of the past, the nature of which, being spiritual, has not been liable to change.

A surprising variety of topics is to be found within this little volume—information on the French feminist movement, the founding of the Academy, a list of its members, sample menus, and to name the most encouraging item of all, a list of the words commonly used in connection with motor vehicles. We have long agitated for just such mundane items.

This book has very wisely juxtaposed the earthy things with the things of the spirit. Besides automobile terms, we have a miniature Baedaker on what to see and do when in France, including a chapter from which the American in Paris may become thoroughly Emily-Posted on the established social graces and mores.

A liberal sprinkling of clever proverbs, anecdotes, and poems add variety and good material for dramatization or memorization.

Artistic pupils will particularly enjoy the chapters on painting, architecture, and music, and students of the history of art who enjoy quibbling will have fun arguing the book's assertion that the Ile de France is the cradle of Gothic art. Perhaps it was, but René Schneider and several other authorities think it was Lombardy or Normandy.

This text is intended for second or third year high school classes or second semester college courses.

ELMO ELTON SHAVER

University of California at Los Angeles

Vingt Contes Favoris, chosen and edited by Foster Erwin Guyer and Arthur Gibbon Bovée. Oxford University Press, New York, 1941.

The twenty selections in this publication are representative of the best French effort in the field of the short story. They are chosen from the works of seven authors—Guy De Maupassant, Alphonse Daudet, Prosper Mérimée, Emile Zola, Victorien Sardou, François Coppée, and Honoré De Balzac—who are among the outstanding literary figures of the nineteenth century. Seven of the stories are by De Maupassant who is considered by many as the best short story writer of all times.

While the selections are chosen to appeal to young people, only stories of time-proven worth are included. They are rich in variety of subject matter and personalities. In some the vocabulary is highly dialectic, in others it is more descriptive. The book is intended for use in second year college and third year high school classes. It cannot be criticized for being too elementary either in subject matter or vocabulary, since the stories it contains were originally written for adult French consumption.

The editing of these stories is practical and well done. Each story has a brief biographical and critical sketch of the author; the reference vocabulary is complete; interpretive notes and aids to translation are to be found at the foot of each page, saving the student the inconvenience of constantly referring to the back of the book; the exercises, consisting of questions for conversational purposes and sentences for drill in composition, are well thought out and more than adequate.

It is worth noting that this text is attractively bound and that the printing throughout is of a pleasing size and type, both of which qualities make it more agreeable to the reader.

While there is little in these stories which will remind the reader of the world of 1941 because of the vast changes of scene and the enlargement of vocabulary necessitated by a changing world, it is probably just as well, at least from a literary standpoint. And since the student must read in order to increase his vocabulary, it is of most importance to require him to read those things which will give him at the same time some knowledge of French literary masterpieces and outstanding literary figures. This text should, therefore, prove very valuable as a reader for students of the above mentioned levels.

ROBERT M. BURGESS

University of California at Los Angeles

* * *

Early German-American Narratives. Selected and Edited by Karl J. R. Arndt. American Book Co., New York, 1941. VII + 13 pp. Introduction, 234 pp.

This pertinent little text offers a small segment of the vast German source material "on the literary, religious, social and political history of America." The three narratives have as their locales Texas, the Mississippi river and Pennsylvania. Sealsfield's "Die Erzählung des Obersten Morse" transports us to Texas on the eve of her independence; Gerstäcker's two stories deal respectively with a steamboat trip up the Mississippi some time before Mark Twain's accounts and with the jolly life of Pennsylvania Germans.

While the material lacks great literary importance, it is undoubtedly valuable as a picture of certain aspects of American life in the early nineteenth century. As such it can be recommended for courses intended for other than students of German literature. Such courses might well be instituted at this time. They would appeal to a large group of prospective students of American history, customs and ideals, since the German contribution to America's development is not inconsiderable.

The editor has done a workmanlike job. His introduction stresses rightly the love for democracy present in many German visitors to nineteenth-century America. Short biographical sketches and a selected bibliography will promote further interest in Gerstäcker and Sealsfield. For those who demand conversational practice Mr. Arndt has added questions on the text. His vocabulary is accurate and inclusive.

German teachers might well make use of this work, which can be attempted easily in second year classes.

WILLIAM J. MULLOY

University of California at Los Angeles

* * *

Der Radio-Detektiv. Leonard Roggeveen. Edited by D. Jenner. (Oxford University Press, New York, 1941.)

This short reader has much to commend it to the student. The story contains only forty pages, with the preface and the vocabulary sixty-two. Its brevity makes it possible for the student to read through the story several times without growing weary over it. The type that is used is very pleasant and easy on the eyes; it is fairly large.

Der Radio-Detektiv is a Rapid-Reading Text, Series B which is intended to present reading material with a limited range of vocabulary, as contrasted with books of Series A which introduce new words with greater rapidity.

On approximately every third page there is a visible vocabulary with English equivalents of those words that are introduced in addition to the 1000 most frequent German words in Meier's list that are taken as a basis. The new words are introduced at the rate of one new word to fifty old ones. This vocabulary is given in type smaller than that of the reading material, and does not interfere with the continuity of the story, but gives the effect of footnotes. These lists of new words do not always appear at the bottom of the page, however. The story is divided into fifteen sections, and each one begins with a list of new words that are introduced in the section. These words appear again in the complete vocabulary at the end of the book in alphabetical order. In both the sectional vocabularies and the complete vocabulary the nouns are given with articles and plurals, and the verbs with their vowel changes. In general the vocabulary gives rather complete information. In the back of the book a list of questions on the text is arranged for each of the fifteen sections.

The story itself is very interesting. One is definitely induced to read on to the end in order to solve the mystery of the stamp robbery. There are no difficult and distracting introductions to characters. The dialogue makes every character very clear. The subject matter requires an introduction of modern and interesting words, such as those for reporter, transmitter, aerial, screen, etc..

There are many idiomatic uses of prepositions. However, the constructions used are on the whole rather simple. The book might well be used towards the end of the first semester of college German in such classes as will finish a first book in German within the half year, or in the second semester of high school German.

The reader would seem pleasantly profitable for the student in every way.

EDITH A. SCHULTZ

University of California at Los Angeles

* * *

Goethe's Poems. Edited with an introduction, notes and vocabulary by Clarence Willis Eastman. (F. S. Crofts & Co., 1941. XXVIII + 231 pp.)

Eastman's edition of *Goethe's Poems* is a most welcome volume. It is the first American edition since 1916 and, while nearly all the old favorites are retained, a number of additional carefully chosen poems are included. A very well written introduction and adequate notes will help the student to appreciate the great German poet.

The general arrangement of the poems is chronological and the text is that of the *Jubiläums Ausgabe*. The introduction contains a brief treatment of Goethe's attitude toward poetry and life and a brief discussion of his metrical forms and of the musical compositions of his poems. A five page bibliography lists editions of Goethe's works, American school editions of his poems, American and German biographies, and critical writings. One notes with surprise that the excellent edition by Wilhelm Bernhardt, *Einführung in Goethes Meisterwerke* has been omitted, since it is the only such edition which attempts a definitely pedagogical approach.

The notes, pp. 121 to 209, contain a wealth of biographical and critical material and the vocabulary, pp. 211 to 226, is complete except for the more familiar words found in elementary word lists. The last five pages of the book are devoted to an index of first lines.

Format, printing and appearance of this volume are a distinct credit to the publisher and the book should appeal to all teachers and students who use it as a desirable volume to keep permanently on one's personal bookshelf close at hand for frequent perusal.

FRANK H. REINSCH

University of California at Los Angeles

* * *

Stürmische Fahrt by Walter Gaupp. [Oxford Rapid-Reading German Texts based on Word-Frequency, Series C.] Oxford University Press, New York, 1941. 30 cents. Preface 2 p. Text 21 pp. Questions 4 pp. Vocabulary 9½ pp. Ca. 20 idioms.

Sieben Jungen und Ein Hund. From a Story by Kurt Riemann. Edited by D. Jenner. [Oxford Rapid-Reading German Texts based on Word-Frequency, Series C.] Oxford University Press, New York, 1941. 30 cents. Preface 2 pp. Text 29 pp. Questions 3½ pp. Vocabulary 9 pp. Ca. 30 idioms.

These two texts are welcome additions to Series C of the Oxford Rapid-

Reading Texts. The student can now read "at least three or four in succession in the course of the year" or semester. I think these texts are a definite contribution to the teacher for the first year or semester and there can be no doubt as to the superiority of a continuous story over anecdotes and little bits of stories for the beginner. The Editors have successfully coped with a difficult task to rewrite continuous stories "of an exciting and lively nature," "with a basic vocabulary of only 750 words," with about 50 "idiomatic phrases" and only 50 to 60 "extra" words.

As intended, the style is very simple indeed and the teacher will probably find these stories very dull. But that is no argument against using these texts, for the pupils who don't know "Emil und die Detektive" or "Pünktchen und Anton," for instance, will probably be fascinated and want to finish the stories and that is just the point. Nor should we mind such poor phrases as in "Stürmische Fahrt" p. 20, ll. 15 and 16, and p. 14, l. 30, "daran." Or in "Sieben Jungen" p. 9, l. 5, "schlug . . . auf," p. 10, l. 4, "sollte," p. 10, l. 23, "spät," instead of "zu spät"; p. 10, l. 29, "fing ein Bellen an"; p. 12, l. 20, "der die Steuer wollte"; p. 12, l. 31, "tot sehen"; p. 16, l. 24, "ankommt" which is not "arrive" in this instance but "comes along"; p. 17, l. 21, "dass alles mit ihr gut geht"; p. 19, l. 3, "mussten alle auf den Hof hinunter"; p. 19, l. 12, "so taten sie, was er wollte"; p. 22, l. 4, "würde."

We should not mind these shortcomings too much for we must consider the difficulties imposed by the limited vocabulary. But I think nevertheless that "Sieben Jungen" has too many of such wrong "idiomatic" phrases. I quoted only 12 of these.

The texts are well gotten out—as usual. Most of the illustrations by Trier strike me as very good caricatures.

KURT RODERBOURG

University of California at Los Angeles

* * *

The Heath-Chicago German Series. *Das tapfere Schneiderlein and Schneewittchen.*

Retold and edited after the German of Jakob and Wilhelm Grimm by Peter Hagboldt. Book Two—Alternate. D. C. Heath & Co. 1941. Preface 3 pp., Text 45 pp., Vocabulary 12 pp.

Granting that the matter of selecting adequate reading material is a problem, the reviewer cannot help saying that fairy tales are not a very happy choice, and this for the following reasons: 1. Since the students are familiar with the material, it lacks suspense and interest. 2. High school students consider the reading of fairy tales below their dignity. (This argument does not hold or at least should not hold for college students.) 3. Certain phrases and words too unusual to be of value to beginners, can hardly be avoided. Thus we find in the first tale the so-called idiom "auf einen Streich" and in the second tale the archaic form of polite address "Ihr." Even though the booklet was intended to be written in the present tense the story made this impossible and the present perfect occurs in one instance nine times on one page (p. 33). The following words—all of low frequency—do not occur in the vocabulary list which is intended to be complete (as stated on p. 46): Stange (p. 12), Einhorn (p. 22), Wildschwein (p. 24), Stiefmutter (p. 34), Hexen (p. 38), Bahre (p. 42).

Eule, Rabe, Taube (p. 43), Zange (p. 45). The English meanings of all words introduced for the first time appear at random either in footnotes or in parentheses immediately following the word. These parentheses are not conducive to furthering a reading knowledge of German because the student is apt to skip the German word altogether. Especially in the case of ordinal numbers (1st to 7th) (p. 33) it should not be necessary to supply the English equivalent of each one in parentheses. Apart from some rather clumsy or unusual phrases one actual mistake occurs: "Warum wirfst du mich?" and "Ich werfe dich nicht" (p. 19) instead of "ich bewerfe dich nicht mit Steinen"; and two printing errors: "eine Geschäft" (p. 58) and "stricken" (p. 56) instead of "sticken" (to embroider). The advantage of the booklet is the limited vocabulary ("adding 230 words and 30 idioms to the 375 words and 40 idioms used in Booklet I"). Most of the words are of high frequency.

MARIANNE EPSTEIN

University of California at Los Angeles

* * *

A New Italian Reader for Beginners. By Emilio Goggio. (D. C. Heath, 1941. v + 220 pp. \$1.36.)

Goggio's *A New Italian Reader for Beginners* is an excellent addition to the growing number of readers for elementary Italian classes. In spite of its title, I do not think, however, that it should be taken up before the second semester of work. It contains so many irregular verbs, idioms, and subjunctive forms, that a beginning student would not be able to profit by it as much as he would after one semester of work.

Goggio's book contains twenty-seven short prose selections and a twenty-six page one-act prose comedy by Goldoni: *L'osteria della posta*. Among the twenty-seven selections we find anecdotes on Donatello, Dante and Michelangelo; Cavallotti's poem *La rosa*; a letter of Luigi Settembrini; *La piccola vedetta lombarda* from E. de Amicis' *Cuore*; two excerpts from Pellico's *Le miei prigionie*; Grossi's ballad *La rondinella*; a selection from Mazzini's *Diritti e Doveri*; two selections from *I promessi sposi*; and others equally interesting. Worthy of note is also *Peppino il lustrascarpe* by L. D. Ventura, depicting the life of the older generation of Italian immigrants to the United States.

Goldoni's play is very easy and amusing. Needless to say, some of the passages have been abridged and simplified. The stories of Panzini and Bontempelli, however, have been left intact.

Besides all the necessary footnotes and the end-vocabulary this reader has been provided with twenty-two pages of exercises, each containing questions on the material they are based upon, idioms, matching expressions, antonyms and synonyms, etc..

Pronunciation is made easy by the usual italicization of the stressed vowel. And mention must be made of the illustrations which accompany most of the stories and add to their interest and color.

CHARLES SPERONI

University of California at Los Angeles

Il Poeta. One-act comedy by Dario Niccodemi. Edited with introduction and notes by E. I. Slater. (D. C. Heath, 1941. 63 pp. 36 cents.)

Il Poeta is among the best-known one-act plays of D. Niccodemi. Its plot is rather simple. Clarissa, the daughter of Commendator Pasquali, a rich businessman, has been corresponding with a well-known poet and fallen in love with him. As the scene opens, her father, mother, and close relatives enter the Pasqualis' drawing-room, where they have been asked to meet by Clarissa. No one knows the reason of this family reunion until Clarissa comes and tells them of her love for Catullo Ossiano, the poet, and of his coming to ask for her hand. Commendator Pasquali is furious and says that he will never let his daughter marry a good-for-nothing poet. When the poet arrives, he turns out to be a wealthy and business-like gentleman who lets his secretary take care of his voluminous correspondence, and sees to it that his poems, articles, and lectures are handsomely paid for. Needless to say, Clarissa's relatives are no longer opposed to letting this successful man into their family, but Clarissa, who had expected quite a different poet, prefers to marry a plain, honest working-man.

The vocabulary and notes appended to the booklet are abundant and carefully prepared. Two examples will show what full explanations the editor gives to many of his notes:

in fondo (p. 34), in the background; *sapere a fondo*, to know thoroughly; *articolo di fondo*, leading article (of newspapers); *andar a fondo*, to go to the bottom, to sink; *fondi pubblici*, public funds, stocks; *il fondo dei calzoni*, the seat of the trousers.

corse (p. 42), from *correre*, to run, to speed. Note: *corre voce*, they say; *coi tempi che corrono*, as times go; *al 12 corrente*, on the 12th of this month; *tener al corrente*, to keep informed or up to date. Distinguish between *la corsa*, 'the race' and *il corso*, 'the course,' also 'the principal street.'

Il Poeta should prove particularly successful in second year classes.

CHARLES SPERONI

University of California at Los Angeles

* * *

Kany and Speroni. *Elementary Italian Conversation*, D. C. Heath, 1941. (pp. VI + 45.) 32 cents.

This is a splendid little manual for use especially in Secondary Schools and Junior Colleges. It is not meant as a substitute for the grammar, but as a supplement. Only too often in the class-room is idiomatic conversation neglected or put aside in favor of the more formal grammar. This is quite natural when a given amount of grammar must be covered in a given period of time. The adoption of this little handbook and its use for a ten minute period during each hour, after two or three weeks of the semester have been spent in grammar study, will obviate this neglect. It will also give the student more confidence and fluency in handling the language.

The moot question in the teaching of elementary Italian today seems to be the form of direct address (*Voi* or *Lei*?). Some teachers who struggled for years with the difficulties of teaching all the niceties of expression involved in the *Lei* form (with its accompanying *Ella* and the question of agreement in gender of

an adjective or past participle or of a pronoun referring to it, depending upon the degree of formality of speech) were truly grateful for the decree, issued in 1938, in favor of *Voi*. Others bewail the loss of *Lei* with all the *sfumature* that it implied. This manual has tried to solve the question in a practical way. Since the *Voi* form is certainly the easier, the authors have adopted it. In the first three exercises the *Lei* form is given in parentheses and the suggestion is made in the introduction that the student may be trained to substitute the more difficult *Lei* for the more direct *Voi* throughout the exercises. Both forms will undoubtedly continue to be used in the spoken language for many years to come.

The subject matter is excellent and the language is vivid and idiomatic. The reviewer would have preferred to suppress the conjunction *e* in the expression *sei dollari e cinquanta centesimi* on page 21 (1.9 of the first dialogue) and he would have preferred *soldi* to *centesimi* referring to American *cents*. On page 25, l. 5, of the *Seconda parte*, he would have said *Non c'è paura* or *Non si deve aver paura* instead of *Non bisogna aver paura*. But these are questions of mere individual taste. On the last line of page 21 there seems to be a misprint. The sentence should read either *Ne abbiamo da un centesimo e da cinque centesimi* or *Ne abbiamo da un centesimo a cinque centesimi* according to which is meant.

The reviewer recommends the booklet most highly for the purpose for which it was intended and looks forward with interest to the appearance of the other booklets of the series.

HERBERT H. VAUGHAN

University of California at Berkeley

* * *

First Spanish Course, by E. C. Hills and J. D. M. Ford, D. C. Heath & Co., Boston, 1941.

This 1941 edition of *First Spanish Course* is a definite improvement upon both the 1917 and 1925 editions. Howard Willard's illustrations are well chosen and give added interest to this book.

The points of grammar are presented in a concise but thorough manner. A review lesson is presented after every ten lessons giving teacher and student an opportunity for inventory at various steps in their progress.

One of the outstanding improvements of the 1941 edition over the previous ones is the substitution of the *Resúmenes Gramaticales* and the Illustrated Charts for fifty *lecturas* one for each lesson. This material has been carefully graded so that each lesson repeats some of the vocabulary of the previous lesson besides giving new vocabulary. There is abundant material for oral and written exercises. The *lecturas*, besides containing a humorous element, contain considerable factual and cultural information on the life of the Spanish-speaking people.

It is the reviewer's opinion that this book would serve very adequately for first-year and half of second year college Spanish. In the high school it would well serve as a text for the first and second year.

ISABEL LOPEZ DE HERWIG

University of California at Los Angeles

Sonata de Primavera. By Ramón del Valle-Inclán. Edited by Manuel Salas, New Jersey College for Women, Rutgers University. The Dryden Press, Inc., New York, 1941. \$1.15.

As anyone knows who is acquainted with the work of Valle-Inclán, *Sonata de Primavera* begins a cycle of stories dealing with the errant Marqués de Bradomín, that admirable Don Juan—feo, católico y sentimental.

This particular Sonata tells of the visit of the Marqués at the palace of Princess Gaetani, and how he falls in love with her oldest daughter, María Rosario, who, unfortunately, is destined for the convent. The story is not, primarily, one of action, although it includes a stabbing, a dash of witchcraft, and the tragic death of the youngest daughter of the Princess.

Despite the fact that there is sufficient plot to sustain interest on the part of the student reader, I don't believe that the book should be read for its action. It is Valle-Inclán's incomparable style that unifies the story and carries it along. If *Sonata de Primavera* is chosen as reading material, it should be with an eye to helping the student appreciate style in Spanish literature.

Because Valle-Inclán's work is so definitely stylistic, *Sonata de Primavera* becomes a book to be used for advanced classes, but one which, if handled correctly, can contribute much to a student's appreciation of and love for the Spanish language.

Mr. Salas seems to feel that such appreciation is the purpose of this volume, for in his introduction he includes a simplified but competent discussion of Valle-Inclán's style. He discusses it first in general terms, then in more detail as it concerns *Sonata de Primavera*. This latter portion of the study is complete with examples taken from the book which illustrate the points Mr. Salas is making. The whole discussion is designed to bring before the student the subtleties and the finesse of Valle-Inclán's style. Indeed, it is a very concrete way of helping students understand this very important aspect of the author.

The introduction includes also a brief account of Valle-Inclán's life, and how his works are related to his social and geographical milieu.

The book is a most attractive one. Numerous footnotes at the bottom of each page serve to clarify the idioms, and consequently add to the ease and enjoyment with which the text may be read by students. In addition to the usual Spanish to English vocabulary, the volume contains a series of questions based on each chapter of the story.

JANICE WILSON

University of California at Los Angeles